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Above—  
Thun is one of the busiest towns in the Canton of Berne, and despite its interest in trade has retained the architectural quaintness of centuries gone. In peaceful times no tourist thought his route complete that did not include Thun.

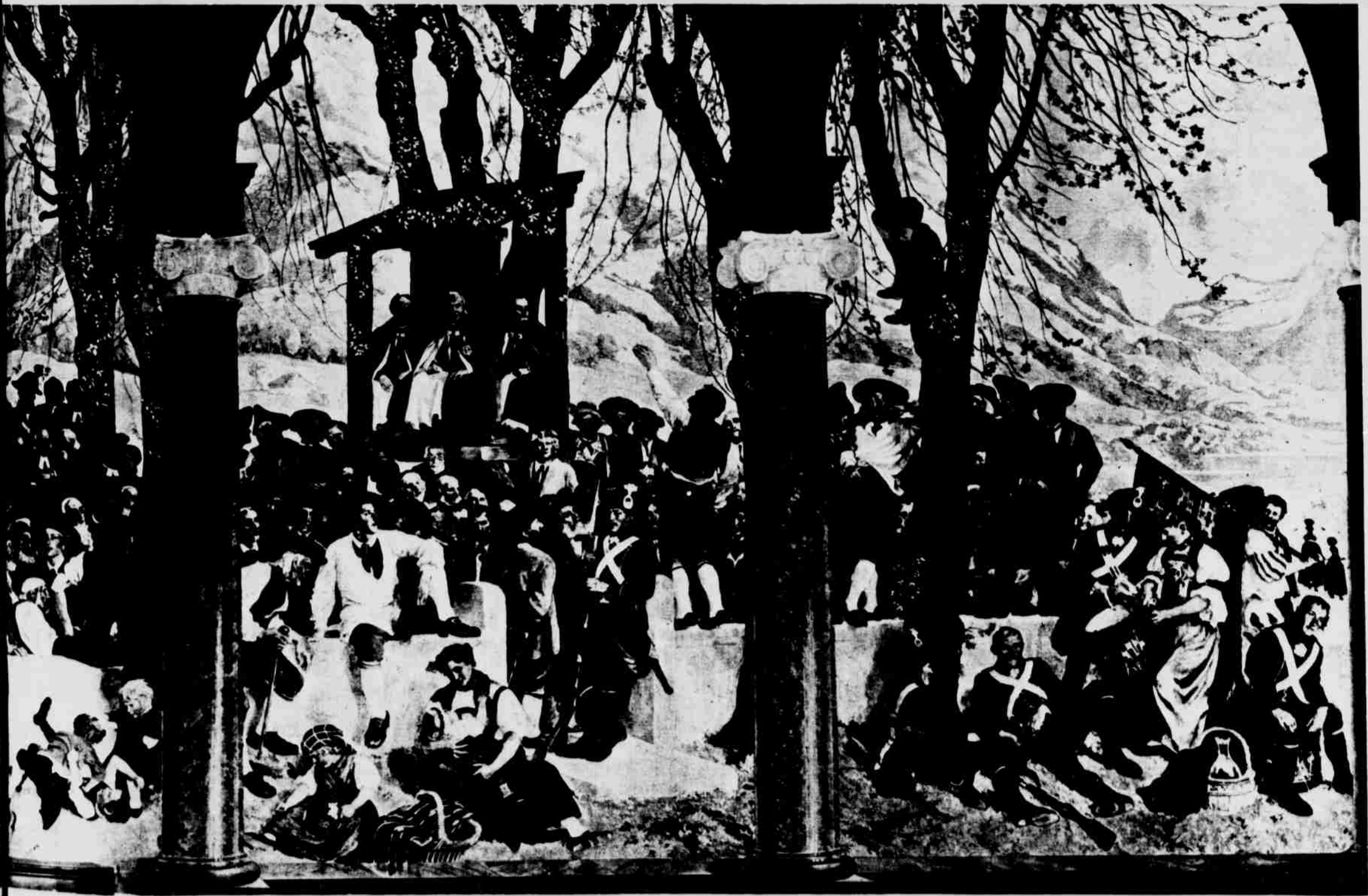
To Right—  
In these days, when monarchies tremble and democracy grows insistent, Hapsburg Castle becomes doubly interesting. There it was that Austria's ill fated ruling house had its beginning. The castle is not far from Brugg.



Photos by Brown Bros.

Berne, the capital of the Swiss Confederation. Her wonderfully fine cathedral, skilfully restored, dates back to the first half of the fifteenth century.

## NATIONAL OPEN AIR PARLIAMENT



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Sarner as a background. The male participants of the Landsgemeinde are seen attentively listening to the speech of a man from the people. The Government representatives are seated around a raised table, together with members of the clergy, while the Landsmann, elected annually, presides in their midst. Three bailiffs clad in red and white cloak, dominate the scene from an elevated position, and theirs is the duty to estimate the majority of the vote determined by the number of right hands held aloft. At the extreme right hand lower corner is pictured a standard bearer carrying the flag presented to those people by Pope Julius II. The man apparently talking to the standard bearer is Albert Welti, the originator of the masterpiece.

The actual execution of the painting that hangs in the Federal Palace at Berne was left to Wilhelm Balmer of Basel, Welti's friend. Welti and Balmer together made intimate studies of the people of Unterwalden, and after Welti's death, in 1912, Balmer followed faithfully the plans and sketches they had made. The artists found their task anything but an easy one during the time of their preparatory labors, and while sojourning in Unterwalden they had to overcome obstacles of many sorts.

While some of the natives deemed it an honor to pose for a painting intended to adorn the Swiss Federal Palace, there were others who feared that their portraits might be used improperly. Welti and Balmer were not the men to shrink from unusual effort in order to secure the subjects they desired. In one instance they actually helped a herdsman tend his pigs so that

they might study the character which that humble worker represented. To better understand the people, Welti encouraged the natives to relate to him the stories of their lives, and thus by patiently gathered details he got his masterly grip upon the absorbing subject of the Landsgemeinde. No wonder, then, that the Welti-Balmer painting is of the people and for the people, and by them appreciatively understood.